

The Cultural Marketing in the Relational Management: A Preliminary Minho Cultural Approach

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Abstract

The cultural sector is as complex and varied as the concept of culture itself. Building on the rapid and profound technological changes of the early 21st century, creative economy has emerged, spurred by globalisation and the rapid sharing of information. In Portugal, the cultural and creative sector is experiencing growing momentum, thus making a positive contribution to increase the country's wealth and foster job creation. Therefore, this study aims to understand the importance of cultural marketing to relationship management and customer loyalty. Particularly, it intends to learn how relationships between the various stakeholders are established, and what kind of actions are developed by cultural organisations to raise and retain public interest, as well as their impact. The methodology used was a case study, which combines qualitative and quantitative approaches, based on document analysis, semi-structured interviews, and a survey on cultural habits, all tied with the *Cartão Quadrilátero Cultural* (CQC) [Quadrilateral Cultural Card]. Results seem to show that general marketing principles have been adopted by cultural organisations due to the different advantages they offer, namely, boosting funding sources, improving customer acquisition and loyalty, and increasing brand value. From the answers provided by the 305 CQC-holding respondents that constitute the study sample, one may conclude that there is satisfaction and loyalty, and 69% are consumers-promoters. The present research focuses only on cultural equipment for the performing arts, and therefore it does not cover other cultural sectors. It employs an interdisciplinary perspective, with contributions to management (of cultural services) and marketing (i.e., cultural touring and circulation of audiences). In order to further this study and facilitate the comparison of results, it should be extended to other cultural sectors (e.g., museums). This study intends to contribute to the development of scientific knowledge in the area of cultural and relationship marketing.

Keywords: culture, creative economy, cultural marketing, loyalty, relationships

Introduction

With globalization, the paradigms of economic and social development have changed to integrate new cultural and creative dimensions, thus contributing to the building of a broader view of culture (Mateus et al., 2016). In this broad vision, which involves the meeting of different characteristics shared by a given community, education and knowledge are playing an increasingly important role in the respective articulation between the different areas - lifestyles, value systems, traditions, nature of institutions, citizenship processes, business models, productive and professional specialization, forms

of work, organization of the production of goods and services and consumption models (Mateus et al., 2016).

It is in this context that the economic environment of the beginning of the 21st century emerges the creative economy, based on rapid and profound technological changes, driven by globalization and the rapid sharing of information. Today's society is experiencing a period of great and rapid changes taking place all over the world, which makes the economy develop on strategic pillars such as innovation and creativity - key to the development of the creative economy. The cultural and creative sector is thus a strategic factor of competitiveness, a lever of social and territorial cohesion, a means of strengthening citizenship, a sector of employment and wealth and a vehicle for the international affirmation of communities.

The cultural approach to marketing and consumer behaviour began to be questioned around the last quadrant of the twentieth century, involving "radical" marketing scholars who challenged the constitutive values of conventional marketing through critical, experimental, feminine, interpretive, post marketing -positivist, poststructural and postmodern research and consumer research (Moisander & Valtonen, 2006). It is in this sense that the adoption of concerted cultural marketing policies is increasingly important, and therefore the activities associated with cultural marketing have been attracting more and more interest in heterogeneous audiences (Reis, 2003).

Nowadays, the decision-making power is in the customer: it is the consumer who chooses where to buy and how to pay and, from internet searches, finds information about the product that he wants to acquire and solves his doubts (Quintino, 2017). The same applies to the culture economy where it is the consumer who chooses what to visit, what show he is going to watch and where, and how he gets his ticket, and in many cases, well in advance, to ensure place. In the cultural market, as in the global market, the consumer is king and research and market knowledge allow the consumer (the public) to adapt and offer what he seeks (Colbert, 2009; Mariñararena, 2017). This requires that cultural organizations have a deep knowledge of the public to which the cultural offer is directed and adapt each product to the segment of the population for which it is intended (Mariñelarena, 2017). The present manuscript aims to contribute to the knowledge of cultural marketing and customer loyalty, in an approach to the Portuguese quadrilateral card, as a relational marketing instrument for theatres and cultural services.

Cultural Marketing

In the context of culture and creativity, marketing constitutes an important instrument in that it provides a means of showing the product and establishing a dialogue with the public, making it a participant and protagonist of the same product or service (Mariñararena, 2017). It should be noted that the public is the axis and the centrality of the action (Kotler & Armstrong, 2013). The objectives of cultural marketing can be seen in two perspectives, in the company that finances the culture (whether as a sponsor, patron or simple partner) and in the cultural organization. In an increasingly competitive economic universe, the corporate image has gained a growing importance, leading companies to search for new forms of communication (Ferreira et al., 2018). Sponsorship and patronage are two of them. The motivations of the culture-financing company, when it opts for one or another cultural organization, has to do with the benefits it thinks it will bring (Colbert, 2009; Ferreira et al., 2015).

Reis (2003) and Mariñararena (2017) identify the following business objectives associated with cultural marketing: improvement of the institutional image; adding value to the brand; reinforcement of the company's social role; greater notoriety; tax benefits; approach to your target audience; and others. In the perspective of cultural organizations, Mariñararena (2017) identifies the following objectives: to maintain or reinforce market share; make known to the target audience the news of the organization; attract new pubs towards the points of cultural consumption; subtracting public from competition; reach potential public; strengthen the image of the cultural organization; loyalty to current audiences; consolidate brand image; foster the remembrance of the cultural product or service; and others. According to Reis (2003), the most common objectives of cultural marketing are: a) To establish a direct communication with the target audience; b) Attract, maintain and train

internal and external audiences; c) Establish and maintain lasting relationships with the community; d) To reinforce or improve the corporate image of the brand; e) Maintain or increase knowledge of the brand or organization; f) Enhance brand communication composite.

The marketing model for the cultural and creative sector

Some marketers use a template to simplify the way companies introduce a product in the marketplace. Colbert (2009) adapts this model to the cultural and creative sector, since this sector has a different functioning of the commercial or industrial market. The process of introducing cultural products into the market begins within the organization, in the product itself - the company has to decide which market share may be interested in its product, i.e., market segmentation. Thus, the organization identifies its target audience (potential consumers), defines fundraising strategies (state, sponsors, patrons, etc.) and how the cultural product will be distributed. Once this is defined, namely identified the target audience, the organization decides the other elements - price, distribution and promotion (Colbert, 2009). The model contains the components of the traditional model, adapting the marketing process to cultural organizations, since the model of marketing does not adequately reflect the reality of the cultural sector (Colbert, 2009).

In cultural organizations, the process order is usually: company (product) → information system → market → information system → company → marketing mix → market. The starting point is the 'product' and destiny is the 'market' (Colbert, 2009). In the traditional model, the circuit starts and ends in the market (market → information system → company → marketing mix → market). The entire organization functions in a public environment. The public is the axis and centrality of the action (Mariñelarena, 2017). The term 'public' refers to the set of users of the culture (museums, theaters, showrooms, etc.), but also, by extrapolation from its public purpose, the whole population to which each establishment is directed (Desvallées & Mairesse, 2013).

Kotler (1982) refers to the public as a distinct group of people who have real or potential interest impacting an organization. Any cultural organization easily identifies its public, internal and external, existing classification criteria that help in this task (Azevedo et al., 2010; Mendes, 1991; Oliveira, 2017). The notion of public closely associates the activity of the cultural organization with its users (the public in the broadest sense), even to those who should benefit from its services, although they do not do so (Desvallées & Mairesse, 2013).

Methodology and Case Study

Based on the general objective of the research, the following specific objectives were established: 1. To understand how the relationships among the various stakeholders in cultural organizations are established; 2. Identify the channels of communication and dissemination used by cultural organizations and which are falling into disuse; 3. Understand the importance of digital marketing in communicating and disseminating cultural activities; 4. Understand how much is invested in promotion and dissemination by cultural organizations; 5. Identify the actions developed by cultural organizations to attract and retain publics; and 6.

Understand the influence of the Cultural Quadrilateral Card in the capture, retention and public loyalty. In the end, it is necessary to conclude on the impact of cultural marketing on the management of relationships and loyalty of audiences in cultural organizations and how these relationships and loyalty processes can be enhanced (attract, retain and grow audiences), namely through of digital marketing. In order to carry out the present investigation two instruments of analysis and measurement were used: a survey on cultural habits, around the Cultural Quadrilateral Card, in which the target audience are the CQC holders; (Vila Nova de Famalicão), the Vila Flor Cultural Center (Guimarães), the Gil Vicente Theater (Barcelos) and Theatro Circo (Braga), and semi-structured interviews directed to those responsible for the cultural management and marketing of equipment belonging to the Cultural Quadrilateral. The Cultural Quadrilateral Card is defined as a personal and non-transferable loyalty card for the access, with benefits and on advantageous conditions, to cultural equipment and events in the four cities of the Quadrilátero (Vila Flor Cultural Center - Guimarães, Theatro Circo - Braga, Casa das Artes - Vila Nova de Famalicão and Teatro Gil Vicente - Barcelos),

in view of the payment of an annuity and with validity for 12 months from its activation, and with the possibility of renewal.



Fig 1. Cartão Quadrilátero Cultural (CQC).

Source: Casa das Artes de Famliação (2018).

The interview script was designed to analyse, discuss and evaluate the marketing strategies and practices adopted by the cultural equipment covered by the Cultural Quadrilateral Card, based on the questions raised in the survey. The interview script containing 43 questions, was divided into seven different blocks: a first one for presenting and legitimizing the interview; a second with broader and broader questions about cultural organization; four specific blocks related to marketing - marketing orientation, relational marketing, target audience (definition, attraction and retention) and communication; and, finally, a block with the completion of the interview. The survey was done in digital format - via Google Forms - and the spread was sent via email and social networks (Facebook, Instagram and LinkedIn). The Quadrilateral supported the dissemination of the survey by sending an e-mail addressed to the holders of the Cultural Quadrilateral Card containing the link of the survey, the framework and justification of the study in progress. In order to guarantee the total protection of data, the sending of this email was effected by the Quadrilátero services, from its mail address latrically, for the entire E-mail database of CQC carriers, the target population of this study. The survey was available for completion between May 22 and June 20, 2018

Discussion

With 366 answers obtained, all considered valid, 56.3% are female (206 respondents) and the remaining 43.7% are male (160 respondents). Of the defined age groups, 53.8% were between 40 and 59 years old (197 respondents), 30.1% between 20 and 39 years, 15.0% between 60 and 74 years old and 1.1% are under 19 years of age. Most respondents, 83.9%, have a bachelors degree or higher academic degree, are active people - only 4.1% are students and 2.2% are unemployed. They are people who attend the culture, 69.9% attend six or more times a year to cultural events and 17.5% four to five times a year; which could justify that 57.1% (209 respondents) have other cultural cards that give benefits in access to culture, such as the 'friend card'. The vast majority of respondents, 83.3% (305 respondents), are holders of the Cultural Quadrilateral Card. Only 3.6% (13 respondents) do not know the Cultural Quadrilateral Card. Next, the profile of respondents will be presented, distinguishing those who have CQC from those who do not. Although the present study intends to focus on respondents with Cultural Quadrilateral Card, it is considered of interest to know, for future studies, the sociodemographic profile of cultural consumers, without this loyalty card. Of the 366 respondents, only 16.7% (61 respondents) do not have the CQC, 59% of which are women and the remaining 41% are male (25 respondents). Of respondents who do not have CQC, 21.3% (13 respondents) do not know this loyalty card and 86.9% (53 respondents) do not have other cultural cards with benefits in access to the culture (e.g. 'friend card'). For the defined age groups, 57.4% were between 40 and 59 years old (35 respondents), 34.4% between 20 and 39 years, 4.9% more than 60 years and 3.3% less of 19 years. As for the area of residence, 37.7% live in Braga (23 respondents),

24.6% in Vila Nova de Famalicão, 8.2% in Barcelos, 8.2% in Guimarães and 21.3% in other locations.

Prior to the decision to own the CQC, respondents in the sample weighed several factors in the surrounding environment that led them to consider subscribing to this loyalty card. In this sense, the respondents were asked about the factors presented that, on a scale of importance, considered to be the most relevant in the decision making to have the CQC. It was verified that of the sample (305 respondents), in SPSS *software*, the factors considered most important in the decision making were:

- Possibility of attending more shows without increasing financial effort, with 98.7% (301 respondents) - 76.1% consider this very important factor (232 respondents) and 22.6% significant;
- Discounts at the ticket office, with 96.4% (294 respondents) - 70.8% important (216 respondents) and 25.6% important;
- Quality of cultural programming, with 93.4% (285 respondents) - 39.0% considers a very important factor and 54.4% important (166 respondents);
- Price of the annuity, with 91.5% (279 respondents) - 39.7% considering a factor very important and 51.8% (158 respondents) important;
- Regularity with which attends shows in the rooms covered by the CQC, with 91.5% (279 respondents) - 36.4% of whom consider it very important and 55.1% consider it a factor important (168 respondents);
- Diversity of the cultural offer covered by the CQC, with 90.1% (275 respondents) – being which 36.7% consider very important and 53.4% important (163 respondents);
- Proximity to the area of residence, with 89.8% (274 respondents) - 42.6% considers it very important and 47.2% consider it an important factor (144 respondents);
- Access to shows in the four ad hoc rooms, at special prices, with 82.3% (251 respondents) - 39.0% consider this factor very important and 43.3% important (132 respondents).

By analysing the answers given in the sample, it is concluded that people are satisfied or very satisfied with the cultural offer covered by the CQC (86.9%), benefits associated with the CQC (85.3%), (81.3%), network created between Casa das Artes, Vila Flor Cultural Center, Teatro Gil Vicente and Theatro Circo (80.7%), CQC annuity price (78.4%) and dissemination of the programming covered by the CQC (76.1%). Users of the Cultural Quadrilateral Card have a high level of overall satisfaction, with 48.2% very satisfied and 47.9% satisfied - shown in Figure 21. Since the CQC is a loyalty card, with benefits associated with its use, this result is in agreement with a study developed by Lee, Hsiao and Yang (2010), where they conclude that the experiential marketing of discount shopping has a significant positive influence on customer satisfaction. Satisfaction is a necessary step in the formation of loyalty (Oliver, 1997). Often, loyalty is characterized by the repurchase of a particular good or service over a given period and time (Olivier, 1999). In this sense, a question was asked to evaluate the seniority with which the respondent has the CQC. Thus, of the respondent group (305 respondents), 36.4% had CQC for more than four years (111 respondents) and 12.1% since its launch in 2012.

Marketing orientation presupposes, according to Kohli and Jaworski (1990, p.6), "the creation of market knowledge regarding the needs of current and future customers, the dissemination of this knowledge by the departments of the organization and the response of the whole organization to this knowledge. "This vision materializes through three behaviours to be developed by the organization, and not only by a marketing department: collection, dissemination and response (Kohli & Jaworski, 1990). In this sense, some questions were addressed in order to understand if cultural organizations adhering to the CQC seek to gather and create market knowledge (consumers, public potentials and competition), if there is dissemination of this knowledge by the cultural organization and if in the future there may be a response information. In relation to the House of Arts in Famalicão, there seems to be some collection of information, about the public and what is emerging in the cultural market, "especially paths" - not from the point of view of competition programming, but about the 'paths' that arise in cultural terms. As for the Vila Flor Cultural Center, the collection of information

from the public is carried out through the distribution of questionnaires "to understand how people have access to information, what motivations they have to attend to certain shows. "In relation to Theatro Circo, they occasionally collect data on the current and potential audience, when academic investigations take place, and sometimes in this context "the application of some method to control and access some data about our public happens." The personal relationship is evidenced by all, as an essential part in the narrowing of relationships.

The Cultural Quadrilateral Network's mission is to promote networking between the main institutions and cultural facilities of the four cities (Quadrilátero, 2008). In this scope and with the support of the Cultural Quadrilateral, there was some network programming like the production and contracting of some shows together. The Casa das Artes recalls that "it resulted in some opera productions, the last of which was Mozart's" Don Giovanni, "a production of Casa das Artes, Vila Flor and Theatro Circo, and we ended up at the Coliseu do Porto. realization of "some actions of communication and disclosure of the Quadrilateral in a concerted way". The quadrilateral network provided the creation of the Online Ticket that facilitates the purchase of tickets for the shows and the CQC itself. This measure was cited by Casa das Artes as an important benefit: "Casa das Artes has a common ticket office and was clearly an extraordinary benefit - this possibility to network. The Quadrilateral expedited the process of buying tickets in the 4 stages. In conclusion, the Cultural Quadrilateral Card is understood globally as a good measure of attraction and retention of audiences, both in the internal perspective (cultural organizations) and in the external (public) perspective.

Final considerations and future research

The cultural area is an area as complex and diverse as its own concept, covering several areas of science and knowledge which gives it a multidisciplinary character. From the economic environment of the beginning of the 21st century emerges the creative economy, based on rapid and profound technological changes, driven by globalization and the rapid sharing of information. Today's society is experiencing a period of great and rapid changes taking place all over the world, which makes the economy develop based on strategic pillars, such as innovation and creativity, which are key to the development of the creative economy. In Portugal, the cultural and creative sector has been growing, encompassing not only tangible and intangible heritage, but also a diversity of activities related to the cultural and creative industries, contributing increasingly to the wealth of the country and to the creation of job. In an increasingly interconnected world where consumption is changing, we sought to know how cultural organizations can effectively reach more audiences. The main objective of this dissertation is to understand the impact of cultural marketing in relationship management and public loyalty, using a case study to the CQC. After reviewing the literature, one part focused on the contextualisation of culture, another on the creative economy as an economic phenomenon and another on the importance of cultural marketing in relationship management and customer loyalty, followed by the collection of empirical data and statistics. Subsequently, an analysis of the primary and secondary data was developed with the purpose of obtaining answers to the research objectives, namely, if the use of loyalty card is a good measure of attraction and retention of audiences.

During the investigation, contacts were established with cultural organizations adhering to the Cultural Quadrilateral Card, each with different characteristics and objectives, with heterogeneous degrees of professionalism, with different marketing skills and strategies. Through the implementation of a survey on the cultural habits around the Cultural Quadrilateral Card, contact was established with the cultural consumer, making possible the evaluation of the level of satisfaction with both the CQC and the cultural offer covered, media used and benefits associated with the card. The results seem to show that the general principles of marketing are adopted by the cultural organizations, by the various advantages that come from them, namely by leveraging their sources of financing, enhancing or enhancing the corporate image of the brand, establishing and maintaining lasting relationships with the community, establish direct communication with the target audience and attract, retain and train internal and external audiences.

Similar to other investigations have been found some limitations that are important to list. The first limitation concerns the fact that the case study concerns only cultural equipment in the performing arts and does not cover other cultural areas of artistic production. In this sense, in order to deepen the

study on the practices of attraction and retention of publics and the potential comparison of results, it is suggested to extend the study to other areas of culture, such as the museum sector where the resource is to loyalty cards. The second limitation is related to the focus of the study of publics, which focused specifically on cultural consumers holding the Cultural Quadrilateral Card. Ideally, the study should extend to the audiences of each of the cultural equipment studied and perceive their degree of satisfaction, loyalty and loyalty to the brand. Due to time constraints and to avoid dispersing the attention of the specific study objective (evaluation of the impact of the CQC in attracting, retaining and retaining publics), the analysis was carried out superficially and according to the responses obtained in the surveys (sample consisting of 61 respondents). With the insights from this study it is expected that future work can contribute to the development of empirical studies to address the developed propositions. In particular, it is expected that future research explores the relationship between several variables (e.g. place attachment, satisfaction and loyalty of museums) in qualitative and quantitative studies. For example, studies may look at a deeper understanding of the phenomenon in various museums, as well as in other cultural places, in order to find differences between the place attachment to the loyalty to the theatre experience. It is important to reveal the individual destination attributes that cause satisfaction and/or dissatisfaction, and shed light on the most determinant and critical attributes in explaining the overall cultural experience, in the specific case of Minho. Studies could further develop a questionnaire to be applied to participants to capture a cross-sectional view of the relationships among the constructs gauging their impact.

Acknowledgement

This work is funded by National Funds through the Foundation for Science and Technology under the project UID/GES/04752/2019.

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